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AUTHOR Kercher, Debbie; And Others
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ABSTRACT

The first of seven related guides, this curriculum guide for seventh grade English outlines opportunities for students to use the skills they have acquired previously, to be involved in well-planned educational experiences in critical thinking and in oral and written expression, and to develop an understanding of others. The first half of the guide contains a course syllabus, a general philosophy and objectives, a list of the principle features of the new English curriculum, a diagram of the multilevel course organization, a list of literature-related activities, general policies for written assignments, a section on grammar instruction, a cross-reference guide for standards of learning, directions for the implementation of the individualized reading session within the curriculum context, and guidelines for using the computer. The second half of the guide contains the four instructional units: Mythological Heroes, Folk Heroes and Folk Craft, Popular Heroes, and Family Courage and Challenges. Each unit includes a rationale, objectives, a list of resources, a scope and sequence statement, lists of activities for each week spent on the unit, and a statement on evaluation. (EL)

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ENGLISH, GRADE 7

LEVELS I, II, & III

Unit I: Mythological Heroes

Unit II: Folk Heroes and Folk Craft

Unit III: Popular Heroes

Unit IV: Family Courage and Challenges

Prepared by:

Debbie Kercher, Spratley Junior High School
Sharon Thompson, Syms Junior High School
Shirley Wilson, Eaton Junior High School

HAMPTON CITY SCHOOLS

August 1983
Revised August 1984

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Stephen Tchudi, Michigan State University,
Continuing Consultant

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HAMPTON CITY SCHOOLS

DEPARTMENT: English

COURSE: English 7

GRADE: 7

COURSE NUMBERS: 7I 111011
7II 111012
7III 111013

COURSE DESCRIPTION

The core curriculum focuses on mythical and legendary heroes, conflicts, and understanding of self. Students study oral and written folklore and classical and non-classical mythology. They develop language skills through summarizing, storytelling, script writing, and sharing their own personal experiences and feelings in various oral and written forms. Aspects of grammar and usage are taught in conjunction with composition.

STUDENT POPULATION

The seventh grade student is entering junior high school in various stages of adolescence and is energetic but confused at new surroundings. He is going through an adjustment period where he is forming his own values, becoming aware of self, and beginning to accept new responsibilities. He is highly conscious of peer influence and sometimes questions or challenges self-worth and authority, yet at other times he recognizes his self-worth and realizes he has a role to play in society.

OBJECTIVES

Reading: The student will expand his/her range of interests through wide reading, enlarge vocabulary, acquire information from materials pertaining to survival, and adjust reading rate according to purpose and difficulty of material.

Writing: The student will express ideas and feelings using a variety of forms: journals, summaries, notes, fables, scripts, poems, stories, and essays; the students will acquire an understanding of the writing process as he participates in prewriting, writing and revision activities.

Listening: The student will develop listening skills through small-group discussions, listening to directions, speeches, stories, poems and reports; he will analyze the behavior of good listeners.

Speaking: The student will participate in oral reading, large-and small-group discussions, role playing, and storytelling.

COURSE OUTLINE

I. Mythological Heroes - 9 weeks
   A. Origins of Myths - 1 week
   B. Classical Mythological Heroes - 4 weeks
   C. Non-Classical Mythological Heroes - 4 weeks
      (Mythology skit suggested)

II. Folk Heroes and Folk Craft

A. Oral tradition - 6 weeks
B. Demonstrated Tradition Folklore - 3 weeks
(Folk craft fair suggested project)

III. Popular Heroes and Conflicts - 9 weeks

Biographies and autobiographies

IV. Family Courage and Challenges - Self Identity - 9 weeks

A. Myself and others (autobiography)
B. Growing up in literature (Novels - Sounder, Light in the Forest, The Red Pony, Where the Red Fern Grows; plays, poems)

One week for review for exam and culmination of autobiographical project.

SPECIAL REQUIREMENTS

Autobiography - 6 week project - fourth nine weeks or overlap third and fourth nine weeks.
Journal - daily.
Individualized reading contract.

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third), small-group activities of all types (one-third), and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignements, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Unit tests*	25%

The teacher should establish and give to students the criteria for earning grades, including both quantity and quality, at the beginning of each semester.

*Beginning with the school year 1984-85, the final test for a nine-week unit will count 10%. This percentage comes from the 25% allotted for testing. Test items will come from a citywide master list.

GENERAL TEXTBOOKS

Schaffrath, S. D. & Sternberg, L., Literature, Red Level, McDougal-Littell, 1981.
Olson, M. C., Kirby, D. R., & Hulme, G. D., The Writing Process 7, Allyn and Bacon, 1982.

Individual works for Small-Group and Individual Reading

Armstrong, W. Sounder
Blinn, W., Brian's Song
Richter, C., Light in the Forest
Lewis, C., Lion, The Witch and the Wardrobe
Hunter, K., Soul Brothers and Sister Lou
Gaines, E., Autobiography of Jane Pittman
Hinton, S., Tex
Hautzig, E., Endless Steppe
Barrett, W., Lilies of the Field
Steinbeck, J., The Red Pony
Rawls, W., Where the Red Fern Grows
London, J., Call of the Wild

Other stories, plays, and poems.

GENERAL PHILOSOPHY

The study of English includes knowledge of the language itself, development of its use as a basic means of communication and self expression and appreciation of its artistry as revealed in literature. Within the English curriculum, students trace the origins of the language and study the language in its present form. They come to recognize that the language will continue to change in order to keep it alive, flexible and adaptable to the highest expression of which the human being is capable.

The use of English involves skills in reading, writing, speaking, listening and observing. These components are so intricately interrelated, however, that one cannot be learned in isolation from the others, and growth in one area always improves other areas. The purpose, therefore, of the English program is to provide opportunities for students to use the skills they have acquired previously, to provide them with well-planned educational experiences in critical thinking and in oral and written expression, and to help them develop understanding of others. The development of these skills is a lifelong process. The extent to which they are developed can influence an individual's ability to become self-sufficient and lead a productive life.

It is believed that basic competency in English is a means by which the individual can acquire self-sufficiency and work independently in all disciplines. The ultimate goal of the English program is the development of citizens at ease with their native language and able to use it in formal and informal situations with clarity and force.

In practicing this philosophy the following objectives should be realized:

LANGUAGE

By studying language, students should

- learn how the English language has developed, continues to change, and survives because it is adaptable to new times
- understand that varieties of English usage are shaped by social, cultural, and geographical differences
- recognize that language is a powerful tool for thinking and learning
- become aware how grammar represents the orderliness of language and makes meaningful communication possible
- recognize how context - topic, purpose, audience - influences the structure and use of language
- understand how language can act as a unifying force among the citizens of a nation

LITERATURE

Through their study and enjoyment of literature, students should

- realize the importance of literature as a mirror of human experience, reflecting human motives, conflicts, and values
- be able to identify with fictional characters in human situations as a means of relating to others; gain insights from involvement with literature
- become aware of important writers representing diverse backgrounds and traditions in literature
- become familiar with masterpieces of literature, both past and present
- develop effective ways of talking and writing about varied forms of literature
- experience literature as a way to appreciate the rhythms and beauty of the language.
- develop habits of reading that carry over into adult life

COMMUNICATION SKILLS

Reading

Students should

- recognize that reading functions in their lives as a pleasurable activity as well as a means of acquiring knowledge
- learn from the very beginning to approach reading as a search for meaning
- develop the necessary reading skills to comprehend material appearing in a variety of forms
- learn to read accurately and make valid inferences
- learn to judge literature critically on the basis of personal response and literary quality

Writing

Students should

- learn to write clearly and honestly
- recognize that writing is a way to learn and develop personally as well as a way to communicate with others
- learn ways to generate ideas for writing, to select and arrange them, to find appropriate modes for expressing them, and to evaluate and revise what they have written
- learn to adapt expression to various audiences
- learn the techniques of writing for appealing to others and persuading them
- develop their talents for creative and imaginative expression
- recognize that precision in punctuation, capitalization, spelling, and other elements of manuscript form is a part of the total effectiveness of writing

Speaking

Students should learn

- to speak clearly and expressively about their ideas and concerns
- to adapt words and strategies according to varying situations and audiences, from one-to-one conversations to formal, large-group settings
- to participate productively and harmoniously in both small and large groups

- to present arguments in orderly and convincing ways

- to interpret and assess various kinds of communication, including int nation, pause, gesture, and body language that accompany speaking

Listening

Students should

- learn that listening with understanding depends on determining a speaker's purpose

- learn to attend to detail and relate it to the overall purpose of the communication

- learn to evaluate the messages and effects of mass communication

Using media

Students should

- become aware of the impact of technology on communication and recognize that electronic modes such as recording, film, television, videotape, and computers require special skills to understand their way of presenting information and experience

- realize that new modes of communication demand a new kind of literary

THINKING SKILLS

Creative Thinking

Students should learn

- that originality derives from the uniqueness of the individual's perception, not necessarily from an innate talent

- that inventiveness involves seeing new relationships

- that creative thinking derives from their ability not only to look, but to see; not only to hear, but to listen; not only to imitate, but to innovate; not only to observe, but to experience the excitement of fresh perception

Logical Thinking

Students should learn

- to create hypotheses and predict outcomes

- to test the validity of an assertion by examining the evidence

- to understand logical relationships

- to construct logical sequences and understand the conclusions to which they lead

- to detect fallacies in reasoning

- to recognize that "how to think" is different from "what to think"

Critical Thinking

Students should learn

- to ask questions in order to discover meaning

- to differentiate between subjective and objective viewpoints; to discriminate between opinion and fact

- to evaluate the intentions and messages of speakers and writers, especially attempts to manipulate the language in order to deceive

- to make judgments based on criteria that can be supported and explained

These objectives are all taken from ESSENTIALS OF ENGLISH.

PRINCIPAL FEATURES OF THE ENGLISH CURRICULUM

Hampton City Schools

The English Curriculum for grades 7-12, first implemented in the fall of 1983, has the following principal features:

1. Preparation and design of curriculum reflect broad research on quality English programs and the continuing counsel of an English educator of national repute with extensive curricular experience.

2. Courses are organized by grade level with three difficulty or ability levels. Credit is earned on a semester basis.

3. Within each course lessons are organized around themes.

4. Whenever appropriate, units cut across all ability levels. Moreover, certain other core elements (skills, concepts, learning processes) are taught across ability levels, with materials adjusted to interests and needs.

5. Language arts components (vocabulary development, composition, literature, language study, grammar and usage) are organized into activities in a natural way.

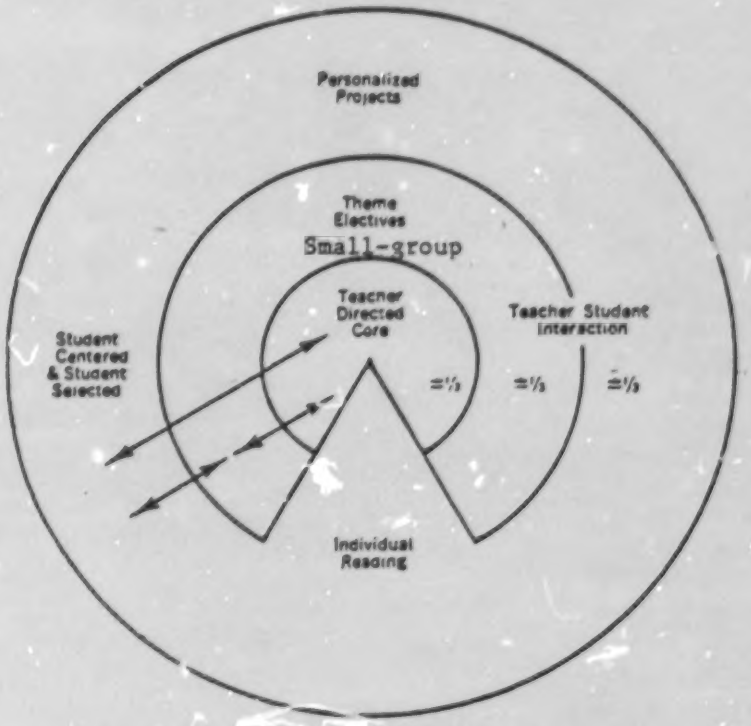
6. The sequence is broadly based and spiral, with continual reinforcement and extension of earlier learning.

7. Learning activities accommodate differences in learning styles by providing a balance of large-group assignments, individualized reading programs, and personalized projects.

8. A full assessment program tied to course objectives has been developed. Moreover, objectives for all courses have been correlated with the English Standards of Learning Objectives for Virginia Public Schools.

9. Textbook materials have been selected and continue to be selected to fit a program of core readings, small-group readings, and personalized reading.

English Curriculum
Multilevel Course Organization to Support
Quality Learning



The new English program is designed to combine a variety of instructional methods and materials to stimulate and maintain student interest and achievement. Three major strategies form a multilevel format:

1. Teacher-directed core: Large-group instruction in core materials, which establishes the basis for small-group and personalized projects.

2. Small-group activities: Student reading and discussion of books, completing study guides, and sharing compositions related to themes under study. Teacher organizes for group work, especially to help students learn at optimum pace.

3. Personalized projects: Individual readings and projects which may or may not result in small-group activities.

Individual reading cuts across all levels. Student utilizes core materials, small-group thematic readings, and personalized readings and projects.

In this three-tiered curriculum model, the parts are closely interrelated. Organization is flexible, but no one component dominates.

Source: This model is taker from Ken Styles and Gray Cavanagh, "How to Design a Multi-level Course of Study to Bring About Quality Learning," The English Journal 64 (February 1975): 73-75.

Thematic teaching lends itself to these responses.

WHAT CAN YOU DO WITH LITERATURE BESIDES "DISCUSS" IT?

Reading More

- Books by the same author
- Books on same theme
- Reading ladders - See NCTE book (difficulty level)
- Reread the book
- Book reviews - not book reports
- Biography of author - also letters to authors
- Historical backgrounds
- Non-fiction backgrounds

Writing

- Reading log or journal
- Free responses
- Rewrite ending
- Write a sequel
- Newspapers, based on book
- Introduction to an anthology
- Story, book, play on same theme
- Transpositions:
  - Story into play, movie or TV script
  - Script into story
  - Poem into story or play
- Interviews with author or characters
- Personal experience writing on similar events (Has something like this happened to you?)
- Opinion papers: broadsides, editorials
- Fictionalized experience
- Creative writing

Talk

- Book talks (students, librarian, teacher)
- Book conferences
- Fan clubs
- Imaginary dialogues, monologues (among characters, among students and author)
- Oral readings
- Panel discussions and debates
- Oral or taped book reviews
- Outside speakers

Drama

- Improvisations
  - Problems in the story
  - Conflicts among characters
  - Alternative endings
  - Pre-reading scene setting - reading part to students
- Simulations
- Reader's theater
  - Pantomimed story
  - Improvised version
  - Barstool readings - skill reader doing transitions
- Compare dramatic readings
- Listen to recordings
- See the play
- Videotape the play
- Play production - occasional - well worth the time
  - Improvisations
  - One-acts
  - Full production

Art & Media

- Nonverbal responses
- Painting and sculpture
- Musical backgrounds
- See and discuss the film
- See related television
- Filmed response - still important
- Radio documentary
- Advertisements
- Book jackets
- Bulletin board displays
- See thematically related films
- Radio serializations - 5 minute tapes
- Slide tape
- Cable TV presentation

Stephen N. Tchudi

General Policies for Written Assignments

Writing Materials

1. Use standard notebook paper (lined paper measuring 8" by 10½" and having a red margin line) for writing. Paper torn from a composition book is not acceptable. If the paper is to be typed, use standard size (8½' X 11") white typing paper.

2. Have a pen ready for use in the classroom at all times. Use only black or blue-black ink for all written work submitted to the teacher.

3. When it is advisable to use a pencil for note-taking, quizzes, or other in-class writing, use a No. 2 lead pencil. Have pencils sharpened before class begins.

Arrangement of paper

1. Write on one side of the page unless otherwise specified.

2. Write your name, course label, and date in the upper right-hand corner of the first page.

Example:

Darryl Danvers
English 9
January 7, 1984

If the manuscript contains more than one page, write your name in the upper right-hand corner of every page. Number every page, except the first, in Arabic numerals just below your name.

3. Leave the standard margin on each side of the page. Standard margin for the right side is one inch. Leave one line blank at the bottom of each page.

4. Center the title on the first line of the first page. Do not write the title on other pages. Do not underline or use quotation marks around your title. Only use these markings when elements in your title require underlining or quotation marks in their own right.

Example: "My Last Duchess," A Psychological Study

5. Allow one line between the title and the body of the manuscript. The practice of writing on every other line for the body of a manuscript is not acceptable for the final draft. On the second page, begin writing on the top line.

6. Indent the first line of every paragraph about one inch.

7. Manuscripts having more than one page should be arranged in the proper sequence and submitted in one of the following ways, depending upon the instructions of the teacher:

A. Folding the pages together with student's name, course label, and date written on the outside of the paper.

B. Clipping or stapling pages in the upper left-hand corner. A practical aid is for the teacher to provide a stapler for classroom use.

8. All manuscripts must be neat and legible.

Assignments

1. Assignments are due at the beginning of the period and may have points deducted if submitted late.

2. Only excused absences give the student the privilege of make-up work.

GRAMMAR INSTRUCTION

Grammar instruction should be integrated into reading, writing, and speaking activities throughout the year. Skill in using grammatical structures comes principally through opportunities to use language for a variety of purposes and the examination of and reflection on the effective use of language by oneself and others. Isolated, formal teaching of grammar has been found to have little influence on the students' use of language.

Grammatical exercises serve best when the students have demonstrated a specific need in their writing, reading, or speaking. In many cases, problems can be addressed in a short lesson or on a one-to-one basis. The grammatical exercises outlined in this section address concerns most frequently expressed at this grade level. For the most part, these lessons can be taught in conjunction with composition revision activities.

LANGUAGE STRATEGIES
Grade 7

First Nine Weeks

The following areas should be covered during the first nine weeks. Some time lines are suggested but may certainly be changed to accommodate your lesson plans. In all cases, use grammar activities in conjunction with writing. Especially when practice activities are assigned, follow with an assignment that applies the concepts to the students' own writings.

Language Strategies (SOL 7.12)

(Week 1) 1. Diagnostic exercise - Create a "diamond poem" using the following (or similar) format:

	Example:	
1 Verb		Shiver
2 Adjectives		Cold, wet
3 Proper Nouns		Tom, Jerry, Jack
4 Prepositional Phrases		In the boat, on a lake,
3 Common Nouns		Near the hill, across the way,
2 Adjectives		Hook, line, sinker
1 Verb		Lost, lonely,
		Wait.

2. Students will write their own "diamond poems."
3. Volunteers will role-play selected poems, pointing out the weak verbs that are difficult to enact. Students can suggest better, more vivid verbs.
4. Use The Writing Process, pp. 13-14, to emphasize the importance of strong verbs.
5. Review the following concepts in The Writing Process that relate to the study of verbs:

H-66	Definition
H-69	Tense
H-64	Predicate function

Language Strategies, Grade 7
Week 1
Continued

The student will then identify the verbs in 10 sample sentences drawn from student writing.

(Week 3) 6. Students will review the following concepts related to the study of nouns (The Writing Process):

H-65 Definition and function

H-87,88 Difference between common and proper nouns (refer also to "diamond poems" from Week 1)

Review H-32, 33, 34 (rules of capitalization) if necessary.

H-88,89 Forming plurals

H-88 Possessive nouns

1. Form the possessive of a singular noun by adding 's (man-man's, Mrs. Jones-Mrs. Jones's).
2. Form the possessive of a plural noun that does not end in s by adding 's (men-men's, mice-mice's).
3. Form the possessive of a plural noun that ends in s by adding only an ' (ladies-ladies').

H-87 Simple subject

Using the same 10 sentences as in Strategy #5, students will identify the simple subject of each sentence.

Language Strategies, Grade 7
Week 3
Continued

7. Adjectives (may be studied in conjunction with Chapter 3, The Writing Process--Sensory Words): Students will review the following concepts relating to the study of adjectives (The Writing Process):

H-66	Definition
H-94	Types of adjectives and usage (*Comparative and superlative will be covered during the second semester.)

When discussing adjectives as subject modifiers, refer to the "diamond poem" from Week 1. Students should discuss the purpose of the words in Line 2. What meaning do they add to the poem?

8. Exercise: Expand the simple subjects of the following sentences by adding words to modify the subjects. (Note: Emphasize the position of the adjective.)

1. The fisherman sang a song.
2. An accident delayed traffic.
3. Some snow delayed the travelers.
4. That lady is our teacher.
5. Many insects crawled through the screen.
6. The hikers are on the porch.
7. The woman won the prize.
8. The driver stalled the car.
9. The student read the book.
10. The man forgot his keys.

9. Introduce sentence combining (Chapter 3, The Writing Process, pp. 39-42). Complete "Writer's Workbench 2--Descriptive Words."

Language Strategies, Grade 7
Second Nine Weeks
Continued

Second Nine Weeks

Language Strategies (SOL 7.12)--The following topics should be covered during the second nine weeks.

1. Conjunction - Introduce sentence-combining using conjunctions. Refer to H-11, Example 1, in The Writing Process. Concentrate lessons on and, but, and or.

2. Sample exercises: Combine whole sentences using and to form compound sentences. (Note to teachers: Emphasize importance of comma placement.)

   1. A. Steamboats were the main way of travel. (,)
   1. B. Steamboatmen were romantic people. (and)

   2. A. A cabin boy could shake a tablecloth over the side. (,)
   2. B. A deckhand could hold a coil of rope. (and)

   3. A. Mark Twain lived on the Mississippi River. (,)
   3. B. Steamboats often came to his village. (and)

   4. A. The apprentice wore a leather belt. (,)
   4. B. He wore no suspenders. (and)

   5. A. The apprentice would swell around the town. (,)
   5. B. He used all sorts of steamboat technicalities in his talk. (and)

3. Introduce the concept of economy in compounding. Students will eliminate all repeated structures. The teacher should emphasize correct punctuation of sentences with compound subjects and predicates. (A series of subjects and/or predicates, necessitating comma usage, should not be covered at this time.)

   Sample exercises: Join structures of the same kind and delete repeated structures. You will have compound subjects.

   1.A. Mary saw the squirrel.
   1.B. Alice saw the squirrel.

Language Strategies, Grade 7
Continued

2.A. Terry swam in the pool.
2.B. I swam in the pool.

3.A. The boys were in the balcony.
3.B. The girls were in the balcony.

4.A. The teachers attend the P.T.A. meetings.
4.B. The parents attend the P.T.A. meetings.

5.A. John was happy.
5.B. Jane was happy.

And has the effect of making two singular subjects plural when they are compounded. Join the subjects of the following, changing the form of the verb or be when necessary.

6.A. He is listening.
6.B. She is listening.

7.A. The dogs are hungry.
7.B. The cats are hungry.

8.A. Mr. Wilson works at the factory.
8.B. Mr. Vickery works at the factory.

9.A. He was responsible.
9.B. I was responsible.

10.A. Jack sits near the door.
10.B. Billy sits near the door.

And has the effect of making two singular subjects plural; or leaves each singular.

Repeat exercises 6-10 above, compounding with or instead of and.

4. Continue with economy in compounding, this time forming compound predicates.

Sample exercises: Join the predicates of the following sentences. Delete one of each pair of identical structures. Use and or or according to the meaning intended.

1.A. He writes to his mother every week.
1.B. He calls her on the phone.

Language Strategies, Grade 7
Continued

2.A. They swim in the ocean.
2.B. They lie beside the pool.

3.A. The ladies put on a dance.
3.B. The ladies sold tickets.

4.A. The gentlemen went fishing.
4.B. The gentlemen caught five fish.

5.A. Mother cooks dinner.
5.B. Mother sets the table.

5. Compounding a series of predicates--The Writing Process, pp. 26-27, "Writer's Workbench 2." (Note: Emphasize comma usage.)

6. Pronouns: While studying Chapters 14 and 15 in The Writing Process (both chapters relate heavily to folklore), cover pp. 317-322, which is a study of pronouns. Refer also to:

H-66 Definition
H-89 Cases (nominative, objective, possessive)

7. Study paragraph construction; this should carry over into the third nine weeks. Use suggested pre-writing, writing and revising strategies suggested in SOL 7.7, Assessment Strategies for SOL Objectives.

Paragraphs indicate shifts: changes in setting, topic, or speaker.

Third Nine Weeks

Language Strategies

1. Students will continue their study of adjectives--The Writing Process, p. H-94 (review).

H-95 Rules for forming comparative and superlative degrees of adjectives. Place additional exercises of your own creation on the board or on worksheets.

Follow up with brief comparison-contrast essays on different heroes studied (Activity 13 on page 27 of course outline).

Language Strategies, Grade 7
Continued

2. Students will concentrate on skills necessary to write a short research paper since the nine-week's project involves writing a brief research paper on the life of a famous person. Use The Writing Process, Chapters 9-10, as well as pp. H-48 through H-62 for research paper guidelines.

Fourth Nine Weeks

Language Strategies

1. Direct objects: Refer to The Writing Process

H-5 Pronouns
H-64 Definition and example

Additional exercises: Identify the direct object.

1. He sent the pictures to us.
2. We saw the girls at the picnic.
3. The boys carried the girls' lunches.
4. They threw their scraps into the garbage can.
5. The students ate all of the food.
6. All of us watched the game on television.
7. I read two books this weekend.
8. He pulled the plug from the outlet.
9. The driver splashed water on us.
10. Father bought a rake, a hoe, and a shovel.

2. Review forms of be, present tense, past tense (am, is, are, was, were). Follow with the study of the predicate noun (complement after be). Refer to H-65 in The Writing Process. Have students identify predicate adjectives and predicate nouns in sample sentences, preferably drawn from student writing.

Language Strategies, Grade 7
Continued

3. Prepositional phrases: Refer to The Writing Process.

H-68 Definition

H-97 List of prepositions

H-6 Object of the preposition

Sample exercises: You may choose for students to identify the prepositional phrases, the prepositions or the objects of the prepositions in sentences drawn from student writing.

4. Adverbs: Refer to The Writing Process.

H-96 Definitions and examples

5. Subject-Verb Agreement: The Writing Process, pp. 251-253

In all cases, make immediate application of grammatical concepts to the students' own personal writings.

GRAMMAR AND THE WRITING PROCESS

At the beginning of the school year, the teacher should make an initial assessment of the writing abilities of each student. This assessment should come from both a review of writing samples in the composition folder retained from the previous school year and a new writing sample that has gone through at least two drafts. The teacher will identify for each student his dominant strengths and weaknesses. Since growth in writing is a highly individual matter, the teacher must distinguish between concepts which require whole-class teaching and those which are best taught individually or in small groups. Rather than the customary drill activities for grammar instruction, the teacher will use demonstration, sentence-combining activities, handbook references, filmstrips, and discussion.

Students will have numerous opportunities to write throughout the course as they respond to reading selections and other classroom generated experiences. For extended writing, students will use the complete writing process including prewriting, writing, revision, editing, and proofreading.

Once students have written a first draft of their papers, they can move into a writer's workshop for revision and editing of papers. Students may work in two's or three's to read and respond to one another's papers. The first emphasis in the workshop should be on the broad areas of clarity, organization and interest. Grammar, usage, and mechanics often work themselves out in the revision process. Nevertheless, one good approach is to assign students to work in teams to serve as editors for one another's papers. In this way the editors become responsible for careful reading of papers for fine tuning, including the correction of grammatical errors.

During the time when students are working closely with each other, the teacher is free to hold individualized conferences. This invaluable time focuses on specific individual needs using the students' language rather than the artificial language of textbook drills.

Once the students have completed the essay, they are asked to write the final draft. The class then moves into the sharing period and some students read their essays to the class. It is at this point that they are able to determine the effectiveness of communicating their ideas to others.

For the writing process to be effective, the teacher must explain each part of the process thoroughly at the beginning of the year. Students must be aware that writing is a task that requires much more than a few hours of work. Unless this is made clear to them, they may soon become impatient with the task and thereby fail to take each part of it seriously. To resolve the problem of impatience the teacher should pace the parts of the process throughout the week or weeks.

Standards of Learning Objectives

Standards of Learning skills are integrated into the curriculum throughout the year through a variety of activities. All students will demonstrate mastery of SOL objectives by completing assessment strategies in the SOL handbook. This SOL Cross-reference Guide represents a sampling of SOL-related activities.

SOL Cross-reference Guide

SOL Objective	Page Number in Guide	Activity Name or Number
7.1	43	Week 1, #4
	44	Weeks 2-6, #9
	44	Weeks 7-8, #3
	45	Week 9, #4
	50	Small Group Activity #10
	56	Activity #15
	57	Activities #25 and #26
7.2	What makes reading material "readable"?	1. Prior experience 2. Teacher introduction and/or discussion 3. Purpose for reading 4. Format 5. Personal involvement 6. Vocabulary and other linguistic features

"When all six factors are considered, 'read-ability' takes on a wider meaning than just consideration of the material to be be read. Read-ability should be considered both from the point of view of the reading material itself and from the point of view of the children doing the reading. . . ."

"Read-ability"
Marie Shantz
Language Arts, Nov/Dec 81

Observe students reading several types of literature.	1. Memos 2. Directions 3. Newspapers 4. Stories 5. Poems 6. Independent reading a. For information b. For pleasure

SOL Objective	Page Number in Guide	Activity Name or Number
7.3	44	Weeks 7-8, #1
	45	Week 9, #4
	56	Activity #5
7.4		Fire drills
		SOL assessment on page 13 of SOL Handbook
7.5	44	Weeks 2-6, #9
	44	Week 9, #2
	49	Small-Group Activities
	56	Activities #9 and #12
7.6	43	Weeks 2-6,
	49	Small-Group Activity #9
	50	Small-Group Activity #10
	55	Activity #3
	56	Activities #13, #14, and #17
	57	Activity #24
	70	Weeks 3-4, #11 and #14
7.7		Refer to Grammar 7 Section of curriculum guide; see also strategies for SOL 7.7 on page 17 of SOL Handbook.
7.8	48	Activity #1
	49	Small-Group Activity #8
	56	Activities #5 and #7
	71	Activities for Where the Red Fern Grows
7.9	43	Weeks 2-6, #7
	70	Weeks 3-4, #5
		See "Developing Vocabulary Exercises" at the end of the literature selections.
7.10	48-49	Activity #4
	56	Activity #8 (paraphrasing research sources)

SOL Objective	Page Number in Guide	Activity Name or Number
7.11	56	Activity #8 (research notes) Notebooks <u>The Writing Process</u>, pp. 174-177
7.12		See Grammar 7 section in curriculum guide.

Implementing the Individualized Reading Session within the Curriculum Context

RATIONALE

Although both students and teachers may be quite familiar with the term "Reading Day," it is doubtful whether they have paused to consider its curriculum implication. Most often the term simply means that the students will read some material in class, most generally "a library book," and the teacher will "catch up on some things," generally correcting/grading compositions. There are, however, essential points that should be addressed in making class reading (hereafter referred to as the reading session) an effective, valuable aspect of the English curriculum.

First, some definitions must be clarified. Reading session is any planned unit of time devoted solely to individualized, independent reading of selected books that correlate with and support the basic core ideas of the English curriculum.

Individualized, independent reading is the student's reading a selected book according to a schedule he/she has established with the advice and guidance of the teacher.

Selected book is any book which is listed in the curriculum guide and which the student has an opportunity to select for a particular assignment.

The reading session is an essential component of the English curriculum because it allows students to achieve at a rate which is comfortable to them, it stresses responsibility and maturity in both making decisions and performing, and it permits, on an individual basis, the enlargement of knowledge and experience through participating vicariously in the lives of characters, both fictional and real.

STRATEGIES AND TECHNIQUES

The success of the reading session will be the result of masterful teacher-student cooperation.

Planning

A. Selection: An effective curriculum-oriented reading session necessitates planning ahead, generally by the semester and according to curriculum unit topics. The teacher must investigate which and how many books are available and which titles are appropriate for each particular class.

B. Issuing: Before the planned reading session, the teacher presents the major books and gives some brief comments about each. A teacher should not hesitate to state that he/she has not read a book, but then should encourage the students to read it in order to share their insights with the teacher.

The teacher should announce the date, according to the semester syllabus, that the reading is to be completed and then should work with students to make any needed adjustment of the schedule. Both the students and the teacher should be completely clear about the final date.

The teacher should give some positive comments concerning the purpose for reading the works. The students would then make a selection and sign the issue sheet.

As the final aspect of the issuing process, the teacher should distribute bookmarks (any strips of colorful paper, art paper, light cardboard, etc.). Then the teacher works with the students to develop an individual schedule of reading to meet the final date for completion of reading:

How many reading sessions in class will be held?

How many pages will be read per day? (This is calculated by dividing the number of days for reading per week by the

Strategies and Techniques (continued)

total number of pages of the book.) NOTE: In group work, the group leader can handle many of these aspects and can serve as monitor for his/her group.

Each student should then write his specific schedule--the date and the page number for that date--on his bookmark. The bookmark becomes a guide for the students and a monitoring device for the teacher.

C. Setting up the Reading Session: Students should be reminded of the reading session well in advance and all particulars should be settled prior to the reading session. (For example, how much time will be allowed for the reading, all period or twenty minutes?)

On the day before the reading session, the wise teacher, in a light mood, will issue some tangible reminder to the students to bring their books:

1. A page from an old book or a colorful page from a magazine.
2. A written or printed note or quotation (perhaps just slips of colored paper with the abbreviations B. Y. B. T. {Bring Your Book Tomorrow.})
3. A simple object such as a dried leaf.
4. Colored slips of paper on which the students write themselves a note.

These simple items are unorthodox enough to help the students to remember their preparation for the next day's task.

If any books are to be used from the Media Center, the students should have these checked out before the day of the reading session.

Finally, the teacher should be prepared to read also--either one of the texts the students are reading or one of similar description. He should share his reading plans with the class. The effectiveness of the program is partly due to the teacher's setting an appropriate model.

ACHIEVING THE TASK

Reading should begin immediately after the roll is completed or should be done strictly according to the schedule that was established. If twenty minutes were allotted during the planning stage for the reading session, then a full twenty minutes should be used for the reading task.

No other activities (returning papers, individual conferences, etc.) should be scheduled or conducted.

A relaxed atmosphere should be maintained. A student may find that propping up his/her feet is quite conducive to good reading.

The concerned teacher sets the model again by reading an appropriate book.

In short, the reading session, to be effective, should be used for reading for everyone: the teacher does not grade papers; the students do not make up back work. The session must not become a "filler" (something for some of the students to do while others are involved in activities other than planned reading).

FOLLOW-UP

Some form of follow-up should come after a reading session. It should be brief but directed.

Oral (General informal discussion):

What did you like about what you read?

What can you anticipate about the plot?

Did you make a good choice in selecting this book?

Written:

The teacher distributes colored slips of paper and asks the students to give such information as the title and author of the book, the number of pages read during the session, and one important or interesting incident from the section read during the session. The

questions may vary: one interesting or amusing character and why he/she is, or one interesting or unusual place and why it is.

A variation of this plan is for the teacher to distribute the slips and have the students give the title and author of the book and then some (five to seven) impressions of the book. The slips may be kept and used for further reports. The teacher just needs to update the question: List another interesting character and tell what makes him so, or tell what changes that may have occurred in the previous character.

The teacher should read all the slips and put a check on them. It is well for the teacher to make some general, positive oral comments about the reading on the day after the reading session.

Printed forms may also be used as reports of progress during the reading session (see sample reporting forms following the text). It is a good practice to give a grade for the progress made during the reading session (see sample forms). If this written form is used, it is well to have the students prepare the slips during the last five minutes of the reading session.

Quizzes should not be given on the reading session activity, since the purpose is not to prepare for being tested. Students should have an opportunity to respond in a final essay (see sample forms) and on the course examination.

IMPLICATION

If the teacher plans adequately for the reading sessions and conducts these as an integral part of regular English instruction students will be more positive and more knowledgeable in their responses. If the teacher

plans for reading on a regular basis and makes adjustments in the grade level and the ability grouping of his students, then the students are likely to regard the reading session as a period of potential accomplishment.

Sample reporting forms and activities follow.

Progress Report of Reading

Name _____ Period _____ Date _____

What is the name of the novel or play that you read this period? Give the author.

How many pages did you read during the period? _____

In complete sentences, comment on one incident that happened in the section that you read this period.

Signature _____

Progress Report of Reading

Name _____ Date _____

Class _____ Period _____

Today I read (title) _____

I read the following pages: _____

How well did I use my time for reading during the period? _____

_____

_____

_____

What rating (grade), based on the above questions, do I assign myself for today's reading? _____

My signature: _____

Signature of teacher: _____

Final grade assigned by the teacher: _____

Composition on Individualized Reading

A character in modern literature, just as in classical literature, may experience "a rise and fall" in his existence.

Select one major character from the novel you read and trace his/her rise to success, fame, etc., or his/her attempt to do so and his/her fall--his experience with failure.

Note: Do not give a summary of the plot. Do not give a character sketch. You are considering the idea from a trace point of view. You would account for all the changes (physical, emotional, economic) that occur in the character's development.

(Note to teacher: Adjustments must be made here for grade level and ability grouping.)

Guidelines
Use of the Computer

Word Processing: (This software package, like a typewriter, is useful at every stage of composing. Students may save their work to a diskette or may produce a printed copy.)

1. Train 3 students in the use of Bank Street Writer (about 15 minutes) or let 3 computer-literate students train themselves with the manual. After this, each trained student, paired with another, can acquaint their partners with the use of the program. With daily training on 3 computers a class of 25 can be familiar with this program in a week. (No more than 3 can view the screen at once so avoid larger groups than this.)
2. Assign 2 students to compose on the computer an assignment that has been given to small groups for discussion and writing (e.g., create a dialogue between Macbeth and Antigone about their motives).
3. During any writing period (at least a half period), send one student to compose on the computer. (A word processing program can be used by only one person at a time unless the teacher has other educational goals involving discussion.)
4. Send a pair (never more than three) of students to edit a composition that has been saved to a diskette. Students should make a hard copy to allow revisions at home.

Dialogue Software

1. The Brainstorm and Diamante software require only one user. These are designed to aid the invention stage of composing. Each program will offer the opportunity to make a hard copy, which can be used in class or with the word processing program to draft into an essay.

Dialogue Software (continued)

2. Send 3 students to use Invention: Narration to create a dialogue and make a printout for discussion of plot development and/or characterization.

Drill and Practice and Tutorial Software:

The teacher should:

1. Read the manuals that accompany the commercial programs to find out if a printout can be expected. These software packages are designed to be used by an individual. The teacher needs to determine with the student which aspects of the tutorial is useful at a given time.
2. Drill and Practice software is designed for individual users to reinforce classroom instruction. Such programs are helpful in providing practice for the student who needs to review concepts beyond the repetition required by the class. Students needing such extra practice can be rotated to the computer while related small-group or individual activities are going on in class.
3. Some programs (Crossword Magic, Magic Spells, Student Word Study) allow the teacher and/or interested students to create their own materials. Students will enjoy doing this for their classmates.

Computer Software
Recommended for Grade 7

Computer software for Language Arts has been written in three programming styles: drill and practice, tutorial, and dialogue. Most of the materials listed below provide drill and practice in which users are given information that they must apply to specific situations. The tutorial allows users an opportunity to control their own study by selecting from a menu of materials. Both of these types of software provide feedback within the program as well as recording users' responses at the end. The dialogue program requires users to construct responses in their individual styles and provide an opportunity to print out these responses or to save them to a diskette for future use.

All of the software listed below is available from the Professional Library and from other libraries as noted.

Composition:

Bank Street Writer (word processing)
**Brainstorm: Description
**Diamante (diamond poem)
**Invention: Narrative (available only through the English Office)
Proof It
Painless Punctuation (remedial)

Language Development:

Alphabetization
Capitalization
*Cloze-Plus, levels C-D-E
*Cloze-Plus, levels F-G-H
Compu-spell
Context Clues
Crossword Magic
Language Arts: Grammar Problems for Practice
Magic Spells
Mastering Parts of Speech (Davis Jr. High)
Opposites
Spelling for the Physically Impaired
Spelling Wiz (remedial)
Student Word Study (Langley Elementary)
Verb Viper (remedial)
Vocabulary Builders
Word Factory (remedial) (Mallory Elementary)
Wordrace (game)

*Tutorial Program
**Dialogue Program

Computer Software - Grade 7

Reading Development:

*Comprehension Power, Levels Hi-A-B-C
*Comprehension Power, Levels G-H-I
Compu-read
Fact or Opinion
Getting the Main Idea
How to Read in the Content Areas: Literature (remedial)
Reading Comprehension, main ideas and details

Literature:

A Day No Pigs Would Die
Call of the Wild
Charlie and the Chocolate Factory
The Great Brain
The Lion, the Witch, and the Wardrobe
Johnny Tremain
Where the Red Fern Grows
A Wrinkle in Time
The Witch of Blackbird Pond
Island of the Blue Dolphin

*Tutorial Program
**Dialogue Program

Unit I: MYTHOLOGICAL HEROES

Rationale

The study of mythological heroes has a special appeal for seventh graders who are generally unabashed worshipers of superheroes. Students will discover that different cultures have common perceptions of the qualities of heroes. For example, all must accomplish deeds for the betterment of man. A study of these heroes lays the basis for students to explore their own value system and analyze those of others encountered in life and literature, especially the modern superheroes of TV and screen.

OBJECTIVES

Literature and Reading: The student will read classical and nonclassical myths, analyze heroic behavior and identify common elements of heroic conduct. He will increase his vocabulary and reading comprehension.

Writing: The student will respond to readings and personal experience by writing journals, summaries, character descriptions, notes, fables, scripts, poems, stories, and short essays. He will use prewriting, writing, and revision strategies.

Listening/Speaking: The student will develop listening/speaking skills through small-group discussions, oral reading, role playing, storytelling and presenting oral reports. He will analyze the behavior of good listeners and speakers.

RESOURCES

Core Textbooks

Schaffrath, S. D. & Sternberg, L., Literature, Red Level, McDougal, Littell, 1981.

Olson, M. C. et al., The Writing Process 7, Allyn and Bacon, 1982.

Supplementary Materials

Gordon, E. J., Introduction to Literature, Boston: Ginn and Co., 1967.

Potter, R. R. & Robinson, H. A., Myths and Folk Tales Around the World, New York: Globe, 1980.

Squire, J. R. & Squire, B. L., Greek Myths and Legends, New York: Macmillan, 1974.

Library books on Greek gods and goddesses

Pictures of mythological characters

Pictures of art and architecture of the times

Film (from Educational Resource Center)
Mythology of Greece and Rome, 2275
Greek Myths I: Myth as Fiction, Ritual and History, 2130
(recommended for Level III)
Ancient Greece, 0007
Ancient Rome, 0008
Ancient World Inheritance, 0009

SEQUENCE AND STRUCTURE

From introductory and diagnostic activities to subunits on classical and nonclassical heroes.

From whole-class activities to small group to individualized.

From teacher-directed activities to student project work.

From common class readings to individualized readings.

From easy tasks to complex ones.

From group assignments to individual assignments arranged in teacher/student conference.

ACTIVITIES

Week 1: Origin of the Gods

1. The teacher reads one or two stories about mythological heroes to class.

2. Students discuss their concept of a "hero." They will write in their journals their feelings and thoughts about their own heroes--what makes the person a hero, the influence of the hero on their own behavior. Students will use strong verbs in their descriptions of heroic actions.

3. Students watch film on mythology of Greece and Rome and jot down in small groups characters and topics for future reading.

4. In small groups, students read stories selected by teacher from supplementary materials and then each group summarizes for the class the story read. Summaries may be in skit form. (SOL 7.1)

Weeks 2-6: Classical Mythological Heroes

Core Readings

Prometheus (Literature, p. 274; Introduction to Literature, p. 476)

Hercules (Introduction to Literature, p. 271)

Demeter (Literature, p. 283)

Ulysses (Myths and Folk Tales Around the World, pp. 77-103)

Supplementary Readings

Other selections in supplementary texts. Excerpts from the Odyssey and library books.

ACTIVITIES

1. Teacher gives brief overview of the pantheon, the major gods and goddesses of Greece, explaining the need of the Greeks to create gods in their own image. Students make a family tree chart of the major gods.

2. Students begin a personalized vocabulary/spelling list of words they have learned.

3. Teacher reads often to students, including materials which students have read silently.

4. Teacher and students make a bulletin board composed of drawings of gods and goddesses and brief descriptions of each.

5. Students identify their own special strengths and/or weaknesses and write narratives in which they play roles as Greek gods or goddesses. (SOL 7.6)

6. An interested group makes a Pandora Box containing not only evil things but good things and things which we consider indispensable (buttons, zippers). Class members will reach into box for an article and describe it using sensory words (Chapter 3, The Writing Process 7). Class guesses what the item is.

7. Teacher and students listen to and read advertisements for mythological allusions in current use, such as "vulcanized" tires, and compile a list. This list could form the basis for a bulletin board display. See also Roberts English, Book 7 for word expansion using Greek and Latin affixes. (SOL 7.9)

8. Students listen to poetry based on or including allusions to mythological heroes. The teacher will have to collect appropriate poems, such as Aquarius, and from musical Hair, Yeats' "The Song of Wandering Aegens." Students then

create poems, riddles, or stories which include mythological allusions. Each student's best work is printed in a class anthology (Chapters 7, 8, The Writing Process 7).

9. Students read from supplementary book lists and library books. They write about similar experiences in their own lives. They meet weekly in small groups to read their papers and to comment on books read. (SOL 7.1, 7.5)

Weeks 7-8: Nonclassical Heroes

Core Reading

Robin Hood (Introduction to Literature, pp. 333-342)
(difficult reading for slower students)

Thor (Myths and Folk Tales Around the World, p. 121)

Sir Gawain and the Green Knight (Myths and Folk Tales Around the World, p. 135)

Pied Piper of Hamlin (Myths and Folk Tales Around the World, p. 149)

ACTIVITIES

1. Teacher/students read core materials silently and orally, summarize the stories and compare characteristics of nonclassical gods with classical ones. (SOL 7.3)

2. Teacher/students present information on Norse customs and life. Student chooses a hero or heroine studied thus far and tells why this hero would make a good neighbor.

3. Students work in groups of two or three to write and perform a talk show where the celebrity is a mythological hero. (SOL 7.1)

4. Each student chooses one story he particularly liked and develops the story into a comic strip.

5. Students read supplementary books, do free reading and respond through journal entries and in brief synopsis of the book on 3" x 5" cards.

Week 9: Culminating Activities

1. Teacher/students share best writing with one another. Writings are preferably in booklet form. Students screen out of composition folder all but 5-6 sample compositions.

2. Students/teacher update reading cards, evaluate their reading for the nine-weeks and list recommendations for further reading. (SOL 7.5)

3. Teacher/students review unit through oral discussion, writing, puzzles, and improvisations of scenes from works studied.

4. The class will hold a trial where the hero has been arrested for the crime committed. Have lawyers for defense, prosecution and judge, jury as well as witnesses; e.g., Prometheus is arrested for grand theft. He is the defendant. Hold a court trial. Let the jury (class) deliberate on his guilt/innocence. (SOL 7.1, 7.3)

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third), small-group activities of all types (one-third), and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Unit tests*	25%

*Beginning with the school year 1984-85, the final test for a nine-week unit will count 10%. This percentage comes from the 25% allotted for testing. Test items will come from a citywide master list.

Unit II: FOLK HEROES AND FOLK CRAFTS

Aims, Goals, and Rationale

It is the aim of this unit to continue exploring the role of the hero and his impact on the individual. Here we will concentrate on the folk heroes of our past, both factual and fictional. We will also explore the demonstrated tradition of folklore, culminating in a craft fair. This unit acts as a bridge between units one and three. It leads us from the fictional literature of mythology to the more factual literature of our contemporary times. Students will be asked to respond to the literature of this section by a variety of writing activities. In the demonstrated section of the unit they will use a "hands on" approach of putting the information gathered into application.

OBJECTIVES

Literature and Reading: The student will read about folk heroes, analyze heroic behavior and identify common elements of heroic conduct. He will increase his vocabulary and reading comprehension.

Writing: The student will respond to readings and personal experience by writing journals, summaries, character descriptions, notes, fables, scripts, poems, stories, and short essays. He will use prewriting, writing, and revision strategies.

Listening/Speaking: The student will develop listening/speaking skills through small-group discussions, oral reading, role playing, storytelling and presenting oral reports. He will analyze the behavior of good listeners and speakers.

RESOURCES

Core Textbooks

Olson, M. C., et al., The Writing Process 7, Allyn and Bacon, 1982.

Schaffrath, S. D. & Sternberg, L., Literature, Red Level, McDougal, Littell, 1981.

Marcatante, John J., American Folklore and Legend, New York: Globe Book Co., Inc., 1980.

Supplementary Materials

Lewis, C., The Lion, The Witch and the Wardrobe.

Richter, C., Light in the Forest.

Foxfire Volumes 1-3.

FILM

(available from the Educational Resource Center)

Johnny Appleseed, 0546 P-E-J-S

Johnny Appleseed: Legend of Frontier Life, 1690

Legend of Sleepy Hollow, 2463

Loon's Necklace, The, 0482 E-J-S

America's First Thanksgiving, 0005 E-J-S

American Revolution: The War Years, 0608 E-J-S

Black People in the Slave South, 1850, 1524 J-S-C-A

Daniel Boone, 1574 S

Mississippi: Role in American History, 1749 E-J

Harriet Tubman and the Undergound Railroad, 223 E-J

Community: Each year in September the city sponsors the Hampton Fair Day at which a great many local artists and craftsmen exhibit. These could perhaps be asked to come to the classroom as guest speakers.

Newport News Park Craft Fair

STRUCTURE AND SEQUENCE

Weeks 1-3

Read the selections on the three fictional heroes, plus those additional characters deemed appropriate by the teacher. Do related oral/written activities.

Weeks 4-6

Do the background research for the various activities; listen to guest speakers; hold individual conferences with students on their projects; provide time in class to work on the projects. Culminating activity: a craft fair.

Demonstrated tradition can include games; dance; ceremonies and rites; customs; superstitions; and handcrafts. Since we have several major holidays which fall during this period: Thanksgiving, Christmas, New Year's, the teacher could begin by examining customs. The Writing Process Chapter 14,pp. 289-292, gives some suggestions for this.

The main focus however is on the craft project. This can be highly successful or a fiasco. Careful planning is essential, and teacher enthusiasm can affect the outcome. Plan to send home a letter the first nine weeks asking parents to send in any scrap materials they might have, to include:

scraps of cloth	left over paint
yarn	clear varnish
large tin cans	screws
cardboard	colored pens; pencils
magazines	small broken toys
old dolls	old belts-leather or vinyl
buttons	

These should be collected and stored in a large box for use in the crafts.

ACTIVITIES

Core Readings

The following represent core readings that every student should accomplish through teacher-directed activities, or through small-group, or individual activities. The method of presentation is largely at the discretion of the teacher. Some suggested activities follow.

1. "How Abunawas Was Exiled" (Literature, McDougal, Littell, p. 316). Since this is intended to be the introductory selection, it should be read orally as a whole-class activity. The central figure is not a hero in the sense of physical exploits as the mythical heroes were. Instead he wins the admiration of his fellow men through his cleverness, a trait often associated with later characters. The story could be effectively read by assigning several students to read the dialogue, and assigning one student to be the narrator reading the transitional paragraphs. For further activities see Teacher's Manual, Literature, p. 137, and SOL Objective 7.8. (SOL 7.8)

2. "Paul Bunyan" (Literature, McDougal, Littell, p. 327). See Teacher's Manual, Literature, p. 142, for specific activities. Also American Folklore and Legend, Teacher's Manual, p. 22 and p. 59, which contains a lesson plan for teaching the selection in the text. There are an abundance of filmstrips also available on Paul Bunyan that could be used as supplemental activities on both the small group and individual level.

3. "Johnny Appleseed" (Literature, McDougal, Littell, p. 325). Teacher's Manual p. 140. Also American Folklore and Legend. There are several films that could be shown (see resources list).

4. "The Glorious Whitewasher" (Literature, McDougal, Littell, p. 88). See Teacher's Manual for some excellent activities, p. 42. One recommends paraphrasing, which is a SOL objective. Several small-group activities

come immediately to mind: one, of course, would be to have a group of interested students read the novel and report on it to the rest of the class; another activity, which is outlined in The Writing Process Chapter 14, p. 296, would be a dialect study. (SOL 7.10)

5. "Harriet Tubman" (American Folklore and Legends). See Teacher's Manual for specific activities. Also there are two films which could be used (see resources). A writing activity could draw comparisons between Harriet and Abunawas.

6. "Betty Zane" (American Folklore and Legends). See Teacher's Manual for specific activities. Also the story could be rewritten as a poem (see The Writing Process, Chapters 7 and 8) or as a play (see the back of the Folklore text for one version). See also The Writing Process, Chapter 15.

The above selections were chosen because they seemed to provide a broad cross section that included factual and fictional characters; male and female figures; youth and experience. They are by no means the only heroes that may be studied, but due to the abundance of material available some restriction is necessary.

Small-Group Activities

The following persons are suggested as good sources for small-group or individual reading. All of these may be found in the Marcatante text.

Crispus Attucks	Kit Carson
Davy Crockett	John Henry
Casey Jones	Pecos Bill
Daniel Boone	Joe Magarac
Buffalo Bill	Bowleg Bill
Ethan Allen	Mike Fink
Sacajawea	

In small groups (SOL 7.5):

1. Read one of the selections silently/orally; each member would write a paraphrasing of the story. Compare the versions; write a composite to hand in.

2. Read one of the selections and write a script for a radio play.

3. Read one of the selections and rewrite as a poem.

4. Read one of the selections and do an improvisation of the story.

5. Read one of the selections and rewrite as a cartoon/comic book.

6. Read one of the selections and write a sequel or new adventure.

7. Read one of the selections and write it as a song.

8. Read one of the selections and use it as a basis for SOL Objective 7.8. (SOL 7.8)

9. Read one of the selections and write a letter to a loved one as if you were the hero in the story; i.e. Davy Crockett writing a letter to his wife back in Tennessee the night before the last seige of the Alamo. (SOL 7.6)

10. Additional activities that could be used with any selection are: have the whole class read one of the selections, then break down into small groups with the purpose of dramatizing the selection. Group one would be responsible for writing the script; group two would be responsible for preparing the costumes; group three would have the responsibility of designing the backdrops; group four would be assigned the acting roles. A fifth group could work with the library to videotape the production. (SOL 7.1, 7.6)

Projects

1. Dress a doll up as one of the characters read.

2. Write a report on the USA in the era in which the character lived.

3. Do a dialect study.

4. Create a superstition booklet.

5. Create a "Who's Who" in folklore patterned after the reference source.

A Craft Project (handmade article) REQUIRED

At the beginning of the project suggest on the board or by handout certain articles that could be made. Draw on community resources and/or other teachers to speak to class. Then use reference books from the library to gain necessary background information. Allow students to use the materials from the box for their projects.

Possible handcraft projects:

knit a hat/scarf
make a pillow-candlewicking
decoupage a picture on a block of wood
decoupage a poem - original or from reading
hook a pillow; small rug; wall hanging
dress a doll for a younger sister
make a rag doll
make a book of stories/poems/puzzles
make a wooden book/magazine rack
repair one of the broken toys
make a jewelery box
make a blank scrapbook
draw and frame a picture
make a glass/key case
make a tote bag or purse
make a flower pot

Allow time in class to work on the projects. Then display the final products. If possible arrange for space in the library or cafeteria so that all seventh graders can participate. It could be taken a step further - 8th and 9th graders could be allowed to stop by and see the projects. If so desired, students could buy/sell/trade items.

EVALUATION

Daily assignments: small-group work; vocabulary quizzes	25%
Major writing or composition folder as a whole criteria will be determined by the checkpoints in The Writing Process ostensibly one paper per core reading	25%
Personalized reading/projects	25%
Unit tests *	25%

*Beginning with the school year 1984-85, the final test for a nine-week unit will count 10%. This percentage comes from the 25% allotted for testing. Test items will come from a citywide master list.

Unit III: POPULAR HEROES AND CONFLICTS

Aims

The aims of this unit are for the students to read and respond to varied biographies and some related autobiographies of people of the recent past. To read and respond to related readings on heroes and anti-heroes, and to identify and discuss conflicting situations. To identify and relate literary experiences to one's own life. To analyze strengths, weaknesses, aspirations, motivations, contributions, and rewards of the individuals studied. To achieve greater power in the use of language for self-realization through reading, writing, and oral reporting. To increase awareness of the impact on society of the heroes' efforts to aid mankind: technological changes, sociological changes and political changes.

OBJECTIVES

Reading/Literature: The student will read assigned and individualized writings of heroes and related works. He will explore conflicting situations evident in the materials used, including books, poems, songs, newspaper, television, and radio. The student will distinquish among the major types of conflict: struggles within the individual, differences with another person, or physical problems in the struggle for existence.

Listening/Speaking/Writing: The student will discuss the impact of the subject and his contributions on society. He will define heroism and illustrate it in oral reports and written work. The student will compare and contrast strengths, weaknesses, aspirations, motivations, contributions, and character changes of persons in the literary selections read. He will respond in both oral and written forms. The student will write character sketches on assigned and selected subjects. He will write a biography of a peer.

Language Development: The student will use reference materials and language skills to write comprehensive reports.

RESOURCES

Selections from basic adopted textbook

McDougal, Littell, Literature, Red Level

From Unit Two: Choices

"Fetch," p. 59

"The Clearing," p. 71

"The Phantom Carousel," p. 93

"Light My Fire," p. 99

From Unit Three: Challenges

"Stickeen," p. 107

"A Boy and a Man," p. 117

"Mrs. Mike," p. 125

"The Wrestling Match," p. 128

"The Cherub and My Sainted Grandmother," p. 132

"The First Test," p. 141

"Jake Hanson," p. 147

"A Space Shuttle Trip," p. 148

From Unit Four: Winning and Losing

"Yellow Leaf," p. 157

"Shrewd Todie and Lyzer the Miser," p. 163

"Banker Maggie Walker," p. 173

"Stolen Day," p. 180

"Chut, the Kangaroo," p. 201

The Writing Process 7, Olson et al.

From Unit Two: Watching and Writing

Chapter 4, "Tuning In," p. 47

Chapter 5, "Talking Back to the Tube," p. 63

From Unit Four - Searching

Chapter 9, "Digging in the Decades," p. 163

Chapter 10, "Sharing Discoveries," p. 183

Supplemental Resources

Brian's Song - W. Blinn

Autobiography of Jane Pittman - E. Gaines

Call of the Wild - J. London

Introduction to Literature - Ginn

Modern Short Biographies - Christ

Short World Biographies - Christ

American Biographies - Christ

Who Am I - Macmillan

Conflicts - Clymer

Two Roads to Greatness - Smiley

Turning Point - Kieszak

Hero - Morisset

FILM - 16mm

Ben Franklin, 1531, 17 mins.

Boyhood of Abraham Lincoln, 0051, 11 mins.

Harriet Tubman and the Underground Railroad, 2231, 21 mins.

Hitler: Anatomy of a Dictatorship, 2215, 23 mins.

Life of Martin Luther King, Jr. "I Have a Dream," 2148, 35 mins.

Man Called 'Duce' - Mussolini, 1114, 14 mins.

Meet Mr. Lincoln, 1737, 25 mins.

Robert E. Lee, 1796, 16 mins.

VIDEOTAPE

Carl Sandburg's Lincoln Crossing Fox River, 4323, 60 mins.

Hero as Artist, 4220 (Civilization Series), 60 mins.

Face Yourself, 4283, 20 mins.

Harriet Tubman and the Underground Railroad, 4386, 30 mins.

Humanities Series - Man's Fears, 4076, 30 mins.
Man's Loves, 4256, 30 mins.

Michelangelo, 4385, 20 mins.

Man's Inhumanity - Hitler (Matter of Fact Series), 4309, 20 mins.

Putting You On Series - Becoming Self Aware, 4481, 15 mins.
Decisions: A Way to Your Identity, 4487, 15 mins.

Community resources: speakers, especially on astronauts (NASA)
museums, especially Fort Monroe Casemate (Lincoln, Jefferson Davis)

Music: record/tape of Jose Feliciano's music, especially "Come on Baby, Light my Fire"

SEQUENCE AND STRUCTURE

Phase I - Three Weeks

Introduce the unit. Give course outline and requirements. Begin journal writing. Define hero and conflict. Brainstorm names of heroes and heroines. Compare heroic acts of mythological super-heroes with real people. Discuss different types of conflicts. Read selection of short stories in assigned text out loud and silently. Discuss, using study guides or questions in text. View films and videotapes and react orally and in writing.

Phase II - Four Weeks

Personal writing and individualized reading. Continue reacting to films, readings, music, and newspapers. Choose a hero to research for major project, to present to class in form of dress-up character, role-play, or panel discussion, etc., field trip, or guest speakers.

Phase III - Two Weeks

Completing major project, presentations to class. Follow-up thank-you letters. Final evaluation.

ACTIVITIES

3 - suitable for all levels	W(hole class)
2 - average or accelerated	G(roup)
1 - accelerated only	I(ndividualized)

1. Drawing on literary selections, list the attributes of a hero by brainstorming. 3,W

2. Brainstorm names of heroes and heroines. See also Appendix 2. 3,W

3. Students write about someone they admire and know personally in the form of a character sketch, poem, or a fragment of a biography. 3,I (SOL 7.6)

4. Read newspapers and clip articles on leaders/heroes. Arrange attractively on a bulletin board. (good early activity) 3,I

5. Prepare a study guide to help students comprehend and analyze short stories. Allow them to complete the guide as they read. Include questions central to the theme. (1) Focus on the main points, then (2) basic content questions, (3) vocabulary, (4) thought questions, demanding student response and thought, (5) questions that help apply story to student's experience. 3,I (SOL 7.3, 7.8)

6. Read recommended short stories and discuss follow-up questions in text in small-groups. 3,G

7. Write about what a hero means to himself or herself. 3,I (SOL 7.8)

8. As a class, select a theme such as civil rights and then each student selects a hero for research. See Appendix 2. 3,I (SOL 7.10, 7.11)

9. Read a selection of the books available in the classroom for individual reading. (3-5 books depending on ability level) 3,I (SOL 7.5)

10. View films and videotapes on different leaders and heroes. 3,W

11. Listen to music related to heroes listed. 3,W

12. After reading about Jose Feliciano, choose a favorite performer and read about that person's career in encyclopedias, magazines, newspapers, or books, and write a brief report. 3,I (SOL 7.5)

13. Do comparison and contrast writings on some of the same types of heroes and leaders. 2,I (SOL 7.6)

14. Do character sketches on favorite hero or heroine - formal composition with introduction and conclusion required. 3,I (SOL 7.6)

15. Assume role of hero or heroine - research for dress-up presentation and answer class questions. Clothes should be as close to the style as possible without major dress-making. (May coordinate this activity with personalized reading as a culminating activity) 3,I,W (SOL 7.1)

16. After above activity write a thank-you letter to one of the heroes. Social letters may also be written by the hero himself in acceptance of an invitation to visit the class. 3,I

17. Write a biography of a hero, paste on poster board and illustrate border. Post on bulletin board. 3,I (SOL 7.6)

18. Analyze what has motivated different heroes: ancestry, parentage, early childhood experiences, education, jobs, interests, friends, difficulties, achievements, disappointment, outstanding characteristics and events, major contributions to society. 2,I

19. Prepare a newscast on a tragic or happy occurrence in a hero's life. Present it to the class. 3,I

20. Construct a mobile to show the following about one specific hero: the setting of the story, the complication, action, mood. 3,I

21. Write a play to present to an audience. Audition for roles, determine the scenery, decide on costumes. A title might be "We Will Overcome." (This can be a small-group or whole-class activity.) 3,G,W

22. Collect political cartoons from newspapers. What are the opinions expressed? What do the symbols stand for? 2,I

23. Draw a cartoon to illustrate your viewpoint of an assigned incident. 3,I

24. Write an original poem about a hero or conflict and record it for an audience. 3,I (SOL 7.6)

25. Role play significant events in the lives of heroes. 3,G (SOL 7.1)

26. Act out a two-part dialogue in which the person you are is in conflict with the person you want to be. 2,I (SOL 7.1)

27. Predict some of the problems to be confronted in the future both as an individual and as a member of society. 2,I

28. Construct a diorama depicting a scene from a chosen phase of your life. 3,I

29. Write an account of a memorable incident in your life. 3,I

30. Visit Ft. Monroe Casemate to learn details about the American heroes who stayed there. 3,W

31. Have panel discussion comparing and contrasting two or more heroes. 2,G

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third), small-group activities of all types (one-third), and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Unit tests*	25%

*Beginning with the school year 1984-85, the final test for a nine-week unit will count 10%. This percentage comes from the 25% allotted for testing. Test items will come from a citywide master list.

APPENDIX 1

Listing of Heros/Heroines for Further Study

I. Civil Rights

A. Ralph Bunche
B. Martin Luther King, Jr.
C. Adlai Stevenson
D. Mary McLeod Bethune
E. Benjamin Banneker
F. Eleanor Roosevelt
G. Althea Gibson
H. Theodore Kheel
I. Robert Kennedy
J. Countee Cullen
K. Lyndon Johnson
L. Harriet Tubman
M. W. E. B. DuBois
N. Jackie Robinson
O. Carl Stokes
P. Richard G. Hatcher
Q. Julian Bond
R. Ralph Abernathy
S. Jesse Owen
T. Benjamin O. Davis
U. James Farmer
V. Gwendolyn Brooks
W. Thurgood Marshall
X. Barbara Jordan
Y. Gandhi

II. Labor and Management

A. Theodore Kheel
B. Martin Luther King, Jr.
C. John Steinbeck
D. John L. Lewis
E. James Hoffa
F. George Meany
G. Helen Bentley

III. Modern Science

A. Daniel Hale Williams
B. Alan B. Shepard
C. Edwin Way Teale
D. Tom Dooley
E. Christian Barnard
F. Jonas Salk
G. Norbert Wiener
H. Albert Einstein
I. Howard Hughes
J. James Van Allen
K. Albert Sabin
L. Helen Taussig
M. Charles Drew
N. Amelia Earhart
O. Charles Lindberg

IV. International Affairs

A. Ralph Bunche
B. Tom Dooley
C. John F. Kennedy
D. Richard Nixon
E. Adlai Stevenson
F. Mary McLeod Bethune
G. Marian Anderson
H. Henry Kissinger
I. General George Marshall
J. Dwight D. Eisenhower
K. Douglas McArthur
L. U Thant
M. John Foster Dulles
N. Alben W. Barkley
O. Dean Acheson
P. Jimmy Carter

V. Education

A. Mary McLeod Bethune
B. Anne Sullivan Macy
C. Theodor Seuss (Geisel)
D. Joseph Papp
E. Countee Cullen
F. Louis Braille

G. George Washington Carver
H. Erik Erikson
I. Helen Keller
J. Welthy Fisher

VI. Consumer Problems

A. Betty Furness
B. John Steinbeck
C. Ralph Nader
D. Theodore Kheel
E. David Horowitz

VII. Urban Affairs

A. Martin Luther King, Jr.
B. Carl Stokes
C. Richard G. Hatcher
D. Thomas Hoving
E. Joseph Papp
F. Theodore Kheel
G. Ieoh Ming Pei

VIII. The Future

A. Isaac Asimov
B. Alan B. Shepard
C. Daniel Hale Williams
D. John Glenn
E. Neil Armstrong
F. Ray Bradbury

IX. World Peace

A. Ralph Bunche
B. Tom Dooley
C. Martin Luther King, Jr.
D. Mary McLeod Bethune
E. Adlai Stevenson
F. Golda Meir
G. Moshe Dyan
H. Henry Kissinger
I. Amwar Sadat
J. Dag Hammarskjold
K. Jimmy Carter
L. Richard Nixon
M. Harry Truman
N. Gandhi

X. The Movies

A. John Steinbeck
B. Walt Disney
C. Buster Keaton
D. Bob Hope
E. Bill Cosby
F. Ossie Davis
G. Cicely Tyson
H. Julie Andrews
I. Baroness Marie Von Trapp
J. Lauren Bacall
K. Humphrey Bogart
L. Lucille Ball/Desi Arnaz
M. Groucho Marx
N. Greta Garbo
O. Clark Gable
P. Helen Hayes
Q. Charlie Chaplain

XI. Music/Dance

A. Mahalia Jackson
B. Leonard Bernstein
C. Barbra Streisand
D. Trini Lopez
E. Edward (Duke) Ellington
F. Marian Anderson
G. Pearl Bailey
H. Buffy Sainte-Marie
I. Arthur Fiedler
J. Louis Armstrong
K. Pete Seeger
L. Johnny Cash/June Carter Cash
M. Rita Cooledge/Chris Kristopherson
N. Judy Collins
O. Elton John
P. Elvis Presley
Q. Rudolf Nureyev
R. José Greco
S. Dame Margot Fonteyn
T. Melissa Hayden
U. Theodore Bikel
V. Count Basie
W. Victor Borge
X. Maria Callas
Y. Van Cliburn

XII. Sports

A. Roger Bannister
B. Sir Edmund Hillary
C. Arthur Ashe
D. Muhammad Ali/Cassius Clay
E. Richard Petty
F. Babe Didrikson Zaharias
G. John Unitas
H. Joe Namath
I. Nancy Lopez
J. Bing Crosby
K. Dinah Shore
L. Eddie Arcaro
M. Chris Everett
N. Pelé
O. Althea Gibson
P. Jim Ryan
Q. Bob Cousy
R. Bobby Hull
S. Gordie Howe
T. Tony Esposito
U. Shep Messing
V. Kyle Rote, Jr.
W. Mario Andretti

XIII. Art and Architecture

A. Andy Warhol
B. Grandma Moses
C. Frederick Remington
D. Andrew Wyeth
E. Alexander Calder
F. Salvador Dali
G. Frank Lloyd Wright
H. Buckminster Fuller
I. Eero Saarinen
J. Henri Matisse
K. Pablo Picasso
L. Thomas Hoving
M. Dr. Seuss
N. Ieoh Ming Pei

XIV. Personalities in the News

A. Svetlana Alliluyeva
B. Patsy T. Mink
C. Spiro T. Agnew
D. Marisol Malaret
E. Gunther Gebel-Williams
F. John Wayne
G. Jack Benny
H. George Burns
I. Liberace

J. Milton Berle
K. David Brinkley
L. Johnny Weismuller
M. Edgar Bergen
N. Aristotle Onassis
O. Jacqueline Kennedy Onassis
P. Marlene Dietrich
Q. Dino De Laurentis
R. Nelson Rockefeller
S. Gloria Vanderbilt
T. Bobby Fischer
U. Clifford Irving
V. Oleg Cassini
W. Vidal Sassoon
X. Henry Fonda
Y. Jane Fonda
Z. Daniel Ellsberg

XV. Heads of State/Royalty

A. Duke and Duchess of Windsor
B. Queen Elizabeth/Prince Phillip of England
C. Princess Margaret Rose Armstrong-Jones
D. Prince Charles/Princess Anne
E. Prince Rainier/Princess Grace of Monaco
F. Pierre Trudeau/Margaret Trudeau of Canada
G. King Constantine/Queen Anne Marie of Greece
H. Queen Frederica of Denmark
I. Giscard de'Estang of France
J. Sha/Shabidu of Iran
K. Emperor Hirohito of Japan
L. King Hussein of Jordan
M. Princess Hope Smith ShaDiva of Nepal
N. President Marcos of the Philippines
O. King Faisal of Saudi Arabia
P. Pope John Paul II
Q. Mao Tse-tung
R. Chiang Kai-shek

XVI. Literature

A. Langston Hughes
B. Carl Sandburg
C. Countee Cullen
D. Paul Lawrence Dunbar
E. Frederick Douglass
F. John Steinbeck
G. Isaac Asimov
H. Henry Longfellow
I. Margaret Walker
J. Robert Frost
K. Charlotte Bronte

L. Mark Twain
M. Ernest Hemingway
N. James Thurber
O. Joel C. Harris
P. Bret Hart
Q. Jack London
R. Carson McCullers
S. Herman Melville
T. Katherine Anne Porter
U. Erle Stanley Gardner

APPENDIX 2

Study Guide

Answer these questions as you read the story.

"Fetch," by Robb White , p. 59, McDougal, Littell, Literature Red Level

1. Why is George visiting Professor Werner's apartment?
2. On what floor is the apartment?
3. What was George greeted by?
4. What does George have to do while waiting for the professor?
5. Why is George filled with horror?
6. What is George's definition of courage?
7. How does Professor Werner react to the bad news?
8. What really happened to the dog?
9. Where is Professor Werner going on his expedition?
10. Vocabulary, p. 60. Find the vocabulary word for these definitions.
    a. a primitive tool, weapon, or container, made by human work. N. (artifact)
    b. too valuable to be properly measured. Adj. (inestimable)
11. How would you describe George's behavior when he tells the professor what happened to his dog? Explain.
12. How do you think George feels at the end of the story?
13. What would you have done when the dog jumped out of the window?
14. What is your definition of courage?

Unit IV: FAMILY COURAGE AND CHALLENGES

Rationale

It is the aim of this unit to explore through literature and life the challenges and conflicts in literature and language faced and experienced by different family members including extended family members. These experiences include not only the monumental ones but the little ones that shape our personalities.

Students will read and respond orally and in written form to short stories, poems, plays and novels related to the theme of family courage and challenges.

The seventh grader is acutely aware of his family and how it may be similar or different from that of his peers. At the same time he is beginning to evaluate his self-identity and worth which has been and is influenced by his family relationships. He is gaining independence from his family and thereby is able to make a beginning at looking objectively at his family member.

OBJECTIVES

Literature/Reading: The student will increase his understanding of self and others through reading short stories, poems, plays and novels related to the themes of family courage and challenges. He will gain skill in identifying point of view and its influence on the author's/speaker's choice of language.

Writing: The student will come to know himself better - his values, goals, interpersonal relationships - through writing about influential events in his own life. He will write for a variety of other purposes also. He will increase his mastery of standard English through analysis of language and by writing for private and public audiences.

Listening/Speaking: The student will increase listening skills and oral fluency through small-group discussions, oral readings and creative dramatics.

Resources

McDougal, Littell, Literature

Allyn and Bacon, The Writing Process

Steinbeck, J., The Red Pony

Armstrong, W., Sounder

Richter, C., Light in the Forest

Hinton, S., Tex

Rawls, W., Where the Red Fern Grows

Supplemental

Cleaver, E. & Cleaver, B., Where the Lilies Bloom

Hautzig, E., Endless Steppe, A Girl in Exile

Maloney, H. B., Plays to Remember

FILM

Literature Appreciation: How to Read Poetry - 0221

Literature Appreciation: How to Read Stories - 1720

Family Living - videotape 4426

Family Matters - videotape 4418

Kids, Parents Pressures - videotape 4270

Consultant - Mrs. Rollins, Genealogical Studies, Thomas Nelson Junior College.

SEQUENCE AND STRUCTURE

Students have moved from fantasy to semi-reality to factual reading about others to a smaller sphere of their own families. Among the activities involved with the reading selections are an autobiography, poems, skits, revised endings to stories, plot summaries, character sketches, and diaries. These readings and activities can be organized on all levels of class, group and individual sessions according to teacher preferences and class membership. This unit is meant to also move from working on items of more individual meaning to items of more universal meaning back to items of more individual meaning. Furthermore, it is hoped that this unit will serve effectively as a lead into the more concentrated self-discovery units of eighth grade curriculum.

Week 1: Awareness of the family through a variety of short activities and short reading selections. Dramatizing the family through the reading of plays. Begin writing student autobiographies.

Week 2-4: Discussion and response activities dealing with "Family Members vs. Me" through short stories and poems. Individual and group reading of novel. Writing skits, poems or possibly revising endings to stories. Character sketches, plot summaries, critiques, or diaries written in coordination along with literary selections.

Week 5: In-depth editing and student-teacher conferences on individualized writing problems. Descriptive papers on home environments.

Week 6: Writing and telling anecdotes, writing short stories, devising bulletin board.

Week 7: Devise and perform skits.

Weeks 8-9: Culminating activities involving displays and parent visits. Review for exam.

ACTIVITIES

Week 1: Introduce unit on family and self. Make a connection between biography and autobiography. Spend two or three days introducing the autobiography as a nine-week project. Several ways could be used to organize this section. Some groups of students may need only to be introduced to the project, given a list of suggested topics and opportunities to share writings weekly in small groups. Other groups of students may need the above plus weekly or biweekly meetings to work on the project. Some groups may need all of the above plus mimeographed sheets covering each topic area. Some other areas that could be covered in the autobiography are as follows:

1. Family tree and/or coat of arms (see appendix for possible handouts to use with this topic or see The Writing Process, pp. 18, 19.

2. Background of student - where born, when, where they have lived, other schools attended, etc..

3. Picture of student, photo or drawing, with written description of student in prose or poetry.

4. Brothers and sisters information.

5. Personal likes and dislikes.

6. An experience that made an impact on their life.

7. Parent interview - this is not a prying interview, but a chance for the student to talk and record some the experiences of the parent's childhood.

8. Future plans
   a. The play "Grandpa and the Statue," (Literature, p. 499) may be used to talk about extended family. Other suggestions for teaching may be found in the teacher's guide.

   b. Another play that talks about grandfathers is "Jewels of the Shrine" (Plays to Remember).

c. See introductory family activities in The Writing Process, pp. 202, 203, 213. Several reading selections occur along with these activities.

d. Have the students bring in baby pictures or a snapshot of their family. Be sure these are labeled so they can be returned. From these a bulletin board or display could be arranged. From Vocabulary Ideas - The Writing Process - pp. 223-224.

Week 2: Sub-theme - Family Members vs. Me

Use this week to discuss and read different literary selections involving the sub-theme in preparation for the novel. Some of the possible core selections are listed below with another list following that could be used for small-group or individualized reading.

"The Fun They Had" (Literature, p. 360)

"Old Yeller" (Literature, p. 187)

"Mama Sewing" (Literature, p. 43)

"The Extended Family" (The Writing Process, p. 214)

"World on a Hill" (Plays to Remember)

"La Peseta" (The Writing Process, pp. 239-244)

"Tennis" (Who We Are - copy included in appendix)

"Reggie" (Literature, p. 45)

Supplemental

"I am the Running Girl" (Literature, p. 24)

"Nancy" (Literature, p. 76)

"Magic and Night River" (Literature, p. 368)

"The Rescue of the Perishing" (Literature, p. 381)

Vocabulary should be taken from the stories. Most of these readings have excellent response, introductory, and teaching ideas included in the teacher's manual.

Weeks 3-4: Novel Reading

Choose from the resource list one novel for whole-group teaching. Other novels may be read independently or in small groups. Below are some ideas to use with each novel. No matter what novel is chosen, family conflicts can be discussed. The teacher may choose to read the novel orally, in groups, dramatized reading, or individualized silent reading at home and school, or a combination of all the above. General activities that may be used during the reading process are as follows:

1. Use The Writing Process, pp. 236-239, to begin defining literary critique vocabulary.

2. A few of the novels have coordinating filmstrips in the library.

3. After reading a small portion of the novel, have the students finish the story so to speak, the way they think it will end. Check back with this assignment after reading the novel.

4. Have students convert a particularly important or moving section of the novel into a skit or poem. This may be done individually or as a group project.

5. Vocabulary - Have students keep a list of slang words or words used in a different context from the novel itself. This could be a slanguage booklet and could begin a discussion of time differences vs. attitude changes. (SOL 7.9)

6. In a class where student reading is no problem, you may want to finish the one novel in common and divide into groups to cover the other novels listed, one per group. At the end of the reading period meet in panel group sessions. One person could handle plot, another characterization, and so on.

7. Bring in information or have a student give a report on the author of the novel.

8. Make sketches or have students make sketches of the characters in the novel. Use this in a display and move characters as incidents come up in the story.

9. Coordinate a research project with the social studies department on the history of the period the novel takes place.

10. When studying characterization, play Parallel-o-Greats. For each character list character traits. Then for each trait, try to think of a famous person who epitomizes each trait.

11. To check for plot understanding, have the students write a news article. The headline is as important as the article itself. Use Checkpoint Five (The Writing Process). (SOL 7.6)

12. Have the students make up self-tests with answer key. Teacher may select two or three of the most comprehensive from which to extrapolate questions.

13. Assign each student or perhaps two students to analyze a section or chapter as a plot review.

14. Have students keep a diary on the least likeable character in the novel. (SOL 7.6)

15. Have students keep a scrapbook of passing pictures, whether original or from magazines, depicting the major happenings of each chapter.

16. Obtain some blank film and have a group project where each chapter is illustrated on two or three frames.

It is not meant that all or even most of the suggestions above be accomplished. Select what you as a teacher prefer to handle and the class is able to accomplish.

Suggestions for Introducing Each Novel:

The Red Pony: Most of the libraries have a filmstrip of this novel. Read "The Leader of the People" (Plays to Remember).

Light in the Forest: Bring in pictures of Indians or have a history buff come into the class to talk about Indian customs and the time period.

Where the Read Fern Grows: This story emphasizes setting. Either at the beginning or before you start the novel, have students select a number of places that give the flavor of this Hampton area. Have them select one to write about in such a way that readers get a feel for the region. (SOL 7.8)

Sounder: Prediscuss the plight of black families then and now.

Tex: Offer incentive points for students who attend the commercial movie after school hours. Find a movie or information about rodeos.

Where the Lilies Bloom: Have the students either write or discuss the comparison and contrast of rural and urban society.

Endless Steppe: Have a report on Siberia or the Polish way of life. Be sure to bring in current happenings in Poland.

Week 5: Sub-theme - Family Environments

"Langston Terrace" (Literature, p. 17)

"In the Inner City" (Literature, p. 44)

"Small Homes" (Literature, p. 475)

"On Watching the Construction of a Skyscraper" (Literature, p. 486)

"Vacant House" (Literature, p. 493)

See teacher guide for activities and writing assignments.

See if your library has a filmstrip on living environments.

Week 6: Sub-theme - Family Pets

"Owls in the Family" (Literature, p. 3)

"J. P. Sousa" (Literature, p. 241)

"Zlatih, the Goat" (Literature, p. 387)

"Rascal" (Literature, p. 407)

"Mr. Cat" (Literature, p. 410)

"Puppy" (Literature, p. 446)

"Fourteen Ways of Touching the Cat" (Literature, p. 467)

Supplemental

"Cub Life" (Literature, p. 414)

"The Robbins" (Literature, p. 63)

"Little Lost Dog" (Double Action Short Stories)

See teacher guide for introductory teaching ideas and activities to pair with the selections.

One idea for a follow-up writing assignment would be for the student to write and/or tell an anecdote about a pet they have had or known and tell it from the point of view of the pet.

Another idea would be to have students bring in pictures of their pet or a drawing to hang with their story.

A creative writing assignment might be to bring in four or five pictures of pets from magazines with no captions or other writing. Each group within the class would build a short story around the magazine picture. The group as a whole would be responsible for plot, characterization and theme. In a more advanced class you could assign areas to specialize in such as setting, mood, and dialogue.

Vocabulary should come from the stories.

Week 7: Sub-theme - Family Struggles

"It Was Cold in the House" (Literature, p. 23)

"The Clearing" (Literature, p. 71)

"One of the Cunninghams" (Literature, p. 46)

Supplemental

"Another Father" (Double Action Stories)

"The Stepfather" (Short Story Scene)

"The Babysitter" (Short Story Scene)

See teacher's edition for specific activities for each selection.

Have students read one of the stories and dramatize it by doing a skit of the main climax of the story. Rather than doing several different stories, you could also have them do only one story-one skit. One group does the writing, one group performs, one group plans costumes and makeup, one group chooses music and/or sound effects that would be appropriate and the last group writes the critique.

Week 8: Culminating Week for the Unit

Students should have finished autobiographies, turned them in about the sixth week for response and grading. Have a display day where students may see each other's work.

Have students write a poem dedicated to their family.

Have a culminating activity where parents are invited to hear the students' poetry and participate in light refreshments, or have students participate in an outside activity with a family member such as a picnic or a volleyball game. Perhaps the students could arrange for family members to have lunch with them. In any case, the objective is to spotlight student work, encourage oral activity, and improve community relations.

If an activity is arranged where parents are invited, students could write and decorate invitations.

Week 9: Review for exams

One idea for review of the information in this course is to devise questions and staple or slip each into an envelope. Divide the class into teams. Each team bids on the question.

Give the class some short essay questions of the type they will face on the exam. Give them a time limit. The following day have their papers exchanged with a partner who will grade and comment on papers according to a checklist devised by a teacher and students.

Another suggestion for review would be to assign an oral summary of the most important literature read during the semester.

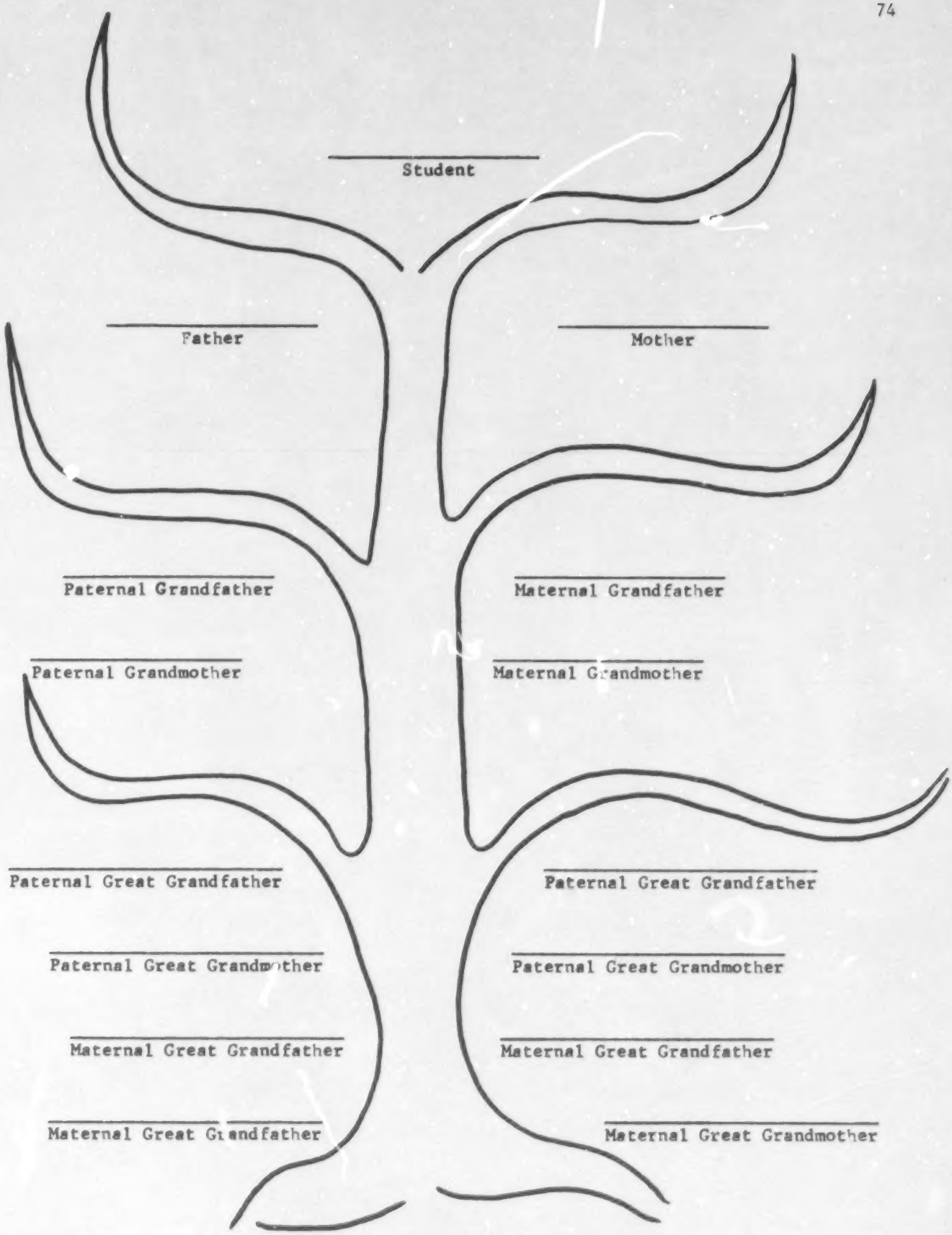
Pass out titles or scenes from literary works studied during semester and have students pantomime title or scene for the class to guess.

EVALUATION

Daily discussion, group participation	20%
Autobiography	40%
Tests*or compositions, other writing projects	40%

The above is a possible way to grade this unit. Much of the learning going on, on a daily basis comes through continual participation on the part of each student, which is why 20% of the nine week grade is devoted to daily preparation. This allows a student who is not a great writer to help his grade through high, consistent effort. The autobiography is the major project of the nine weeks, which is why 40% is devoted to this area. Many writing assignments evolve from the theme of this unit as well as from the novel itself. Students should therefore receive heavy evaluation from this area. No book reports are required during this nine weeks, which is another reason for the heavy grading in the autobiography and writing area.

*Beginning with the school year 1984-85, the final test for a nine-week unit will count 10%. This percentage comes from the 25% allotted for testing. Test items will come from a citywide master list.


Student
Father
Mother
Paternal Grandfather
Maternal Grandfather
Paternal Grandmother
Maternal Grandmother
Paternal Great Grandfather
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Maternal Great Grandfather
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FAMILY TREE

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APPENDIX

Tennis

Roger Angell [b. 1920]

Roger Angell is an editor at The New Yorker *magazine and author of a book about baseball,* The Summer Game.

The thing you ought to know about my father is that he plays a lovely game of tennis. Or rather, he used to, up to last year. When all of a sudden he had to give the game up for good. But even last summer, when he was 55 years of age, his game was something to see. He wasn't playing any of your middle-aged tennis even then. None of that cute stuff, with lots of cuts and drop shots and getting everything back, that most older men play when they're beginning to carry a little fat and don't like to run so much. That wasn't for him. He still played all or nothing—the big game with a hard serve and coming right in behind it to the net. Lots of running in that kind of game, but he could still do it. Of course, he'd begun to make more errors in the last few years and that would annoy him. But still he wouldn't change—not him. At that, his game was something to see when he was on. Everybody talked about it. There was always quite a little crowd around his court on the weekends, and when he and the other men would come off the court after a set of doubles, the wives would see their husbands all red and puffing. And then they'd look at my old man and see him grinning and not even breathing hard after *he'd* been doing all the running back after the lobs and putting away those overheads, and they'd say to him, "Honestly, Hugh, I just don't see how you do it, not at your age. It's *amazing!* I'm going to take my Steve (or Bill or Tom) off cigarettes and put him on a diet. He's 10 years younger and just look at him." Then my old man would light up a cigarette and smile and shake his head and say, "Well, you know how it is. I just play a lot." And then a minute later he'd look around at everybody lying on the lawn there in the sun and pick out me or one of the other younger fellows and say, "Feel like a set of singles?"

If you know north Jersey at all, chances are you know my father. He's

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Hugh Minot—the Montclair one, not the fellow out in New Brunswick. Just about the biggest realty man in the whole section, I guess. He and my mother have this place in Montclair, 35 acres, with a swimming pool and a big vegetable garden and this *En-Tout-Cas* court. A lovely home. My father got a little name for himself playing football at Rutgers, and that helped him when he went into business, I guess. He never played tennis in college, but after getting out he wanted something to sort of fill in for the football—something he could do well, or do better than the next man. You know how people are. So he took the game up. Of course, I was too little to remember his tennis game when he was still young, but friends of his have told me that it was really hot. He picked the game up like nothing at all, and a couple of pros told him if he'd only started earlier he might have gotten up there in the big time—maybe even with a national ranking, like No. 18 or so. Anyhow, he kept playing and I guess in the last 20 years there hasn't been a season where he missed more than a couple of weekends of tennis in the summertime. A few years back, he even joined one of these fancy clubs in New York, with indoor courts, and he'd take a couple of days off from work and go in there just so that he could play in the wintertime. Once, I remember, he played doubles in there with Alice Marble and I think Sidney Wood. He told my mother about that game lots of times, but it didn't mean much to her. She used to play tennis years ago, just for fun, but she wasn't too good and gave it up. Now the garden is the big thing with her, and she hardly ever comes out to their court, even to watch.

I play a game of tennis just like my father's. Oh, not as good. But it's the same game, really. I've had people tell me that when they saw us playing together—that we both made the same shot the same way. Maybe my backhand was a little better (when it was on), and I used to think that my old man didn't get down low enough on a soft return to his forehand. But mostly we played the same game. Which isn't surprising, seeing that he taught me the game. He started way back when I was about nine or ten. He used to spend whole mornings with me, teaching me a single shot. I guess it was good for me and he did teach me a good, all-round game, but even now I can remember that those morning lessons would somehow discourage both of us. I couldn't seem to learn fast enough to suit him, and he'd get upset and shout across at me. "Straight arm! Straight arm!" and then *I'd* get jumpy and do the shot even worse. We'd both be glad when the lesson ended.

I don't mean to say that he was so much better than I was. We got so we played pretty close a lot of the time. I can still remember the day I first beat him at singles. It was in June of 1937. I'd been playing quite a lot at school and this was my first weekend home after school ended. We went out in the morning, no one else there, and as usual, he walked right through me the first set—about 6–1 or so. I played much worse than my regular game then, just like I always did against him for some reason. But the next set I aced

Roger Angell

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him in the second game and that set me up and I went on and took him, 7–5. It was a wonderful set of tennis and I was right on top of the world when it ended. I remember running all the way back to the house to tell Mother about it. The old man came in and sort of smiled at her and said something like, "Well, I guess I'm old now, Amy."

But don't get the idea I started beating him then. That was the whole trouble. There I was, 15, 16 years old and getting my size, and I began to think, well, it's about time you took him. He wasn't a young man anymore. But he went right on beating me. Somehow I never played well against him and I knew it, and I'd start pressing and getting sore and of course my game would go blooey.

I remember one weekend when I was in college, a whole bunch of us drove down to Montclair in May for a weekend—my two roommates and three girls we knew. It was going to be a lot of fun. But then we went out for some tennis and of course my father was there. We all played some mixed doubles, just fooling around, and then he asked me if I wanted some singles. In that casual way of his. And of course it was 6–2, 6–3, or some such thing. The second set we were really hitting out against each other and the kids watching got real quiet, just as if it was Forest Hills. And then when we came off, Alice, my date, said something to me. About him, I mean. "I think your father is a remarkable man," she said. "Simply remarkable. Don't you think so?" Maybe she wanted to make me feel better about losing, but it was a dumb question. What could I say except yes?

It was while I was in college that I began to play golf a little. I liked the game and I even bought clubs and took a couple of lessons. I broke 90 one day and wrote home to my father about it. He'd never played golf and he wrote back with some little gag about its being an old man's game. Just kidding, you know, and I guess I should have expected it, but I was embarrassed to talk about golf at home after that. I wasn't really very good at it, anyway.

I played some squash in college too, and even made the B team, but I didn't try out for the tennis team. That disappointed my father, I think, because I wasn't any good at football, and I think he wanted to see me make some team. So he could come and see me play and tell his friends about it, I guess. Still, we did play squash a few times and I could beat him, though I saw that with time he probably would have caught up with me.

I don't want you to get the idea from this that I didn't have a good time playing tennis with him. I can remember the good days very well—lots of days where we'd played some doubles with friends or even a set of singles where my game was holding up or maybe even where I'd taken one set. Afterward we'd walk back together through the orchard, with my father knocking the green apples off the path with his racket the way he always did and the two of us hot and sweaty while we smoked cigarettes and talked about lots of things. Then we'd sit on the veranda and drink a can of beer before taking a dip in the pool. We'd be

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very close then, I felt.

And I keep remembering a funny thing that happened years ago—oh, away back when I was 13 or 14. We'd gone away, the three of us, for a month in New Hampshire in the summer. We played a lot of tennis that month and my game was coming along pretty fast, but of course my father would beat me every single time we played. Then he and I both entered the little town championship there the last week in August. Of course, I was put out in the first round (I was only a kid), but my old man went on into the finals. There was quite a big crowd that came to watch that day, and they had a referee and everything. My father was playing a young fellow—about 20 or 21, I guess he was. I remember that I sat by myself, right down beside the court, to watch, and while they were warming up I looked at this man playing my father and whispered to myself, but almost out loud, "Take him! Take him!" I don't know why, but I just wanted him to beat my father in those finals, and it sort of scared me when I found that out. I wanted him to give him a real shellacking. Then they began to play and it was a very close match for a few games. But this young fellow was good, really good. He played a very controlled game, waiting for errors and only hitting out for winners when it was a sure thing. And he went on and won the first set, and in the next my father began to hit into the net and it was pretty plain that it wasn't even going to be close in the second set. I kept watching and pretty soon I felt very funny sitting there. Then the man won a love game off my father and I began to shake. I jumped up and ran all the way up the road to our cabin and into my room and lay down on my bed and cried hard. I kept thinking how I'd wanted to have the man win, and I knew it was about the first time I'd ever seen my father lose a love game. I never felt so ashamed. Of course, that was years and years ago.

I don't think any of this would have bothered me except for one thing—I've always *liked* my father. Except for this game, we've always gotten along fine. He's never wanted a junior-partner son, either in his office, or at home. No Judge Hardy stuff or "Let me light your cigar, sir." And no backslapping, either. There have been times where I didn't see much of him for a year or so, but when we got together (at a ball game, say, or during a long trip in a car), we've always found we could talk and argue and have a lot of laughs too. When I came back on my last furlough before I went overseas during the war, I found that he'd chartered a sloop. The two of us went off for a week's cruise along the Maine coast, and it was swell. Early-morning swims and trying to cook over charcoal and the wonderful quiet that comes over those little coves after you've anchored for the night and the wind has dropped and perhaps you're getting ready to shake up some cocktails. One night there, when we were sitting on deck and smoking cigarettes in the dark, he told me something that he never even told my mother—that he'd tried to get into the Army and had been turned down. He just said it and we let it drop, but I've always been glad he told me.

Roger Angell

Somehow it made me feel better about going overseas.

Naturally, during the war I didn't play any tennis at all. And when I came back I got married and all, and I was older, so of course the game didn't mean as much to me. But still, the first weekend we played at my father's—the very first time I'd played him in four years—it was the same as ever. And I'd have sworn I had outgrown the thing. But Janet, my wife, had never seen me play the old man before and she spotted something. She came up to our room when I was changing afterward. "What's the matter with you?" she asked me. "Why does it mean so much to you? It's just a game, isn't it? I can see that it's a big thing for your father. That's why he plays so much and that's why he's so good at it. But why you?" She was half kidding, but I could see that it upset her. "This isn't a contest," she said. "We're not voting for Best Athlete in the County, are we?" I took her up on that and tried to explain the thing a little, but she wouldn't try to understand. "I just don't like a sorehead," she told me as she went out of the room.

I guess that brings me down to last summer and what happened. It was late in September, one of those wonderful weekends where it begins to get a little cool and the air is so bright. Father had played maybe six or seven sets of doubles Saturday, and then Sunday I came out with Janet, and he had his regular tennis gang there—Ed Earnshaw and Mark O'Connor and that Mr. Lacy. I guess we men had played three sets of doubles, changing around, and we were sitting there catching our breath. I was waiting for Father to ask me for our singles. But he'd told me earlier that he hadn't been able to get much sleep the night before, so I'd decided that he was too tired for singles. Of course, I didn't even mention that out loud in front of the others—it would have embarrassed him. Then I looked around and noticed that my father was sitting in one of those canvas chairs instead of standing up, the way he usually did between sets. He looked awfully pale, even under his tan, and while I was looking at him he suddenly leaned over and grabbed his stomach and was sick on the grass. We all knew it was pretty bad, and we laid him down and put his cap over his eyes, and I ran back to the house to tell Mother and phone up the doctor. Father didn't say a word when we carried him into the house in the chair, and then Dr. Stockton came and said it was a heart attack and that Father had played his last game of tennis.

You would have thought after that and after all those months in bed that my father would just give up his tennis court—have it plowed over or let it go to grass. But Janet and I went out there for the weekend just last month and I was surprised to find that the court was in good shape, and Father said that he had asked the gang to come over, just so I could have some good men's doubles. He'd even had a chair set up in the orchard, halfway out to the court, so he could walk out there by himself. He walked out slow, the way he has to, and then sat down in the chair and rested for a couple of

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minutes, and then made it the rest of the way.

I haven't been playing much tennis this year, but I was really on my game there that day at my father's. I don't think I've ever played better on that court. I hardly made an error and I was relaxed and I felt good about my game. The others even spoke about how well I played.

But somehow it wasn't much fun. It just didn't seem like a real contest to me, and I didn't really care that I was holding my serve right along and winning my sets no matter who my partner was. Maybe for the first time in my life, I guess, I found out that it was only a game we were playing—only that and no more. And I began to realize what my old man and I had done to that game. All that time, all those years, I had only been trying to grow up and he had been trying to keep young, and we'd both done it on the tennis court. And now our struggle was over. I found that out that day, and when I did I suddenly wanted to tell my father about it. But then I looked over at him, sitting in a chair with a straw hat on his head, and I decided not to. I noticed that he didn't seem to be watching us at all. I had the feeling, instead, that he was *listening* to us play tennis and perhaps imagining a game to himself or remembering how he would play the point—the big, high-bouncing serve and the rush to the net for the volley, and then going back for the lob and looking up at it and the wonderful feeling as you uncoil on the smash and put the ball away.

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Roger Angell